

this reason I am constrained to refer the possible reader and traveller to the guide books. Endless personal experiences will overtake one in his rambles about London, and it would be the subject of a volume itself to chronicle these in an article of this nature, but it would, I think, be opportune before proceeding to describe events and scenes upon the continent which I have agreed to deal with in a subsequent

issue, to mention a few places that it would be very much worth the while of an architect or draftsman to see, namely, Westminster Cathedral, St. Paul's Cathedral, the Tower of London, British Museum with its priceless relics and curios, Kensington Galleries, Windsor Castle, Hampton Court, and a trip to Oxford if possible. These few and an endless number of other wonderful places of interest will occupy all the time that one can spare in London.

## Architecture in Toronto: A Resume

*By A. Frank Wickson.*

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**H**AS Toronto regained its architectural morality? The question implies something once possessed and subsequently lost, and in this case the implication is well founded. There is ample proof that this city was, at a now distant date, quite aesthetically moral and equal evidence that for a protracted period it suffered from an epidemic of artistic idiocy and immorality quite as malevolent as a physical plague, for the results, except in the case of actual death from disease, were much more permanent.

Many of the buildings which would have proved the first part of this assertion have been destroyed, but there still remain a few which have always been admired as examples of good design. Conspicuous among these are the following, viz.:

*Public Buildings.*—St. Lawrence Hall, King St.; Old Post Office, Toronto St.; Osgoode Hall, Queen St.; Merchants' Bank, Wellington St.; Old County Court House, Adelaide St., the Court Room of which is our present Club Room.

*Churches.*—St. James' Cathedral; St. Michael's Cathedral; the original St. Paul's on Bloor St.; St. Stephen's, corner College and Bellevue; Cemetery Chapel.

*Houses.*—King and Bay Sts. (now Sterling Bank); Duke St., corner of George (without the mansard); Church and Gould (some of its charm has been lost by reason of alterations); a row on Victoria at the corner of Gould.

These and many others were varied in designs, some being Renaissance in style and some Tudor, but all well proportioned and of good composition.

After the decease of the architects who controlled the design of the important buildings of the period above referred to came the revolution. A new generation which knew not Joseph arose and they—they struck up the band and the orgy began. The spirit of the Romanesque, so wonderful while used by the great wizard,

Richardson, once escaped from his control became an unstemmed plague spreading its bacilli all over this continent, and Toronto fell a victim. Everyone was imbued with the idea that a new style had practically been founded for this part of the world, and so flourished Romanesque, new Greek, old Aztec, and any other old or new thing which the imagination could possibly conceive of, all sheltering under the wing of the "new style." Each building was designed in the prevailing fashion and degenerating from its prototype, became itself, in turn another prototype. The attack was on the godly and the ungodly alike, for sacred and secular suffered in unison.

Poor old Salamanca Cathedral, if set down amongst some of Toronto's Romanesque, would have experienced the same sense of humiliation as a highly respected plutocrat amidst a bunch of seedy and debauched relatives. All sense of scale was lost and buildings looked as if they had been built of dry sponge and then soaked with water. Ordinary features became burlesque, enormous arches crushing down poor little dwarfed columns, centre piers supporting arches, circular towers resting on top of square and square over round. "Basket-work" brickwork broke out like measles, and in the poorer districts "brick fronted" houses covered the landscape like the locust.

Some years ago, however, a piece of architectural surgery commonly known as the Chicago Fair, relieved the pressure on the brain, the frenzy and the fever gradually subsided, and the moral idiocy began to disappear.

Has it entirely disappeared in Toronto? Well, it is tending that way, and it is with pleasure that one can instance numerous proofs of this. Among the admirable and scholarly public and commercial buildings there are the new Registry Office, the many banks in the heart of the business section and the C.P.R. station at North Toronto. Of factory buildings refer-